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his work illustrated in this book are due to the invention of that inimitable glaze which rendered his clay models impervious to wind or rain during so many centuries. His lovely blue and white Madonnas are interwoven with all our memories of Florence. These "bits of blue sky fallen from the milky way" that brighten and glorify the dark narrow streets of the old Tuscan City.

Andrea della Robbia, the favorite of Luca, to whom was confided the secrets of this process, inherited his uncle's religious spirit so that the works of this artist have frequently been assigned to Luca. Andrea's long life (1435-1525) was devoted to this art, and many of the loveliest altar pieces in Italy bear witness to his untiring industry. At his death the work was carried on by several of his sons, of whom Giovanni was the most talented. Unfortunately, he did not inherit the love of simplicity and pure form possessed by Luca and Andrea, but he strove for striking effects by introducing gaudy colors. As time went on the inspiration that came from the old religious spirit died out more and more until the Della Robbia factory became merely a commercial enterprise for manufacturing stereotyped works to supply the large demand which was created by those first great artists. These statues and altar pieces possess nothing of the tender, devotional art that had made the creations of Luca and Andrea famous for all time. The coloring also lost its beauty, and the note of warning given by such an undoubted authority as Mr. Marquand, should be carefully considered by all who desire to possess the incomparable work of the early Della Robbias.

A. S. S.

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